

ARCHITECTURE

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No. 3

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PROFESSIONAL COMMENT.

THAT the movement for City betterment upon more esthetic lines is increasing throughout the United States is evidenced by a recent review of the activities in this direction in various cities, which appeared in "Charities and the Commons." Recent enactments by state legislatures have given to Hartford, Conn., a permanent Commission on City Plan, vested with extensive powers for the beautifying of the city, and of ex-officio membership; to Boston a Commission on Public Improvements for the metropolitan district, authorized to secure elaborate plans; and to Philadelphia an Art Jury, similar to the municipal art commissions in other cities. It is encouraging to find that comprehensive city planning which seemed at one time a luxury that only the large cities would feel they could afford, is now being taken up by smaller communities. In New York State, Watertown, Ogdensburg and Jamestown have this summer had Charles Mulford Robinson in their employ, to report on the possibilities for enhancing their attractiveness by measures that were fitted to their modest means. And Mr. Robinson has said that he took a special satisfaction in such work, for the town's limited financial resources were balanced by not having so much to undo as he had found in such cities as Detroit, Denver and Los Angeles, while after this balance was struck, there were the charming nearness-of-nature to the town, with all the interesting possibilities that affords.

A notable record of public benefaction is that which comes from Utica, N. Y., where Thomas R. Proctor has agreed to present to the city on January first, four completed parks, aggregating upwards of three hundred acres.

The plans for a more beautiful Chicago, in so far at least as these relate to the water-front treatment, seem likely now to be carried forward with little delay. These plans, involving not only the creation of the beautiful park, but the connection of the north and south sides by an ele-

(Continued page 147)

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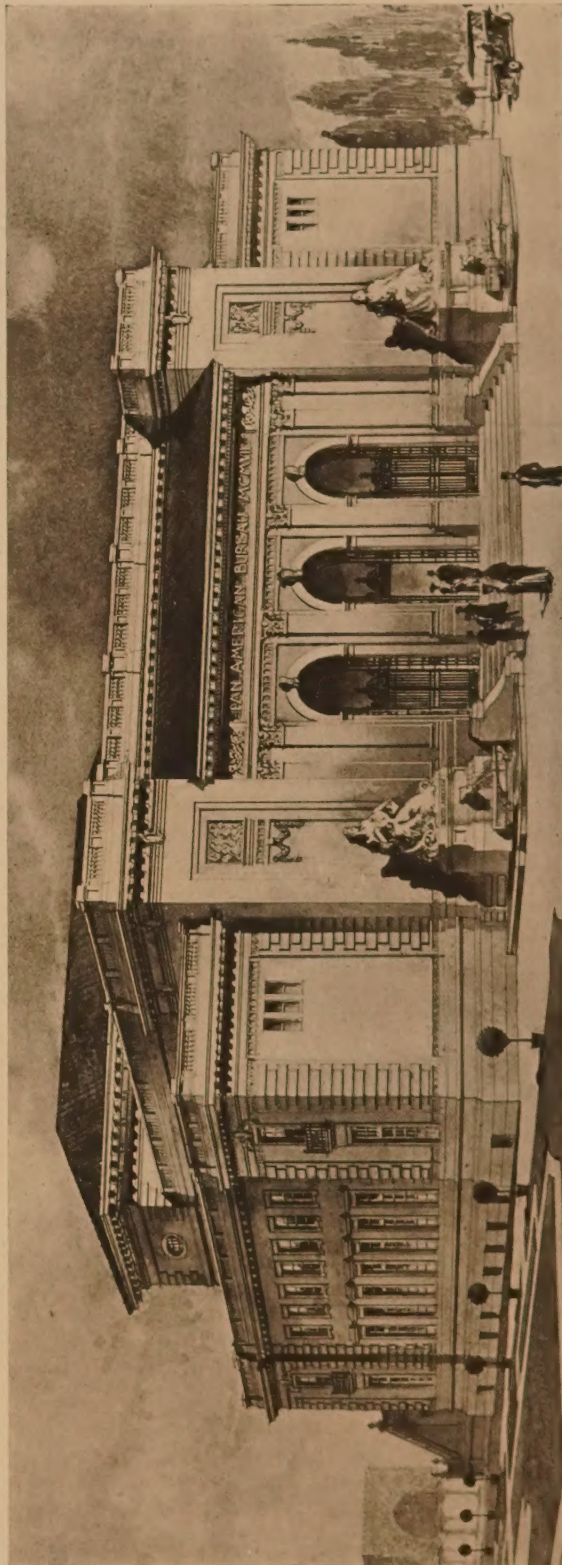
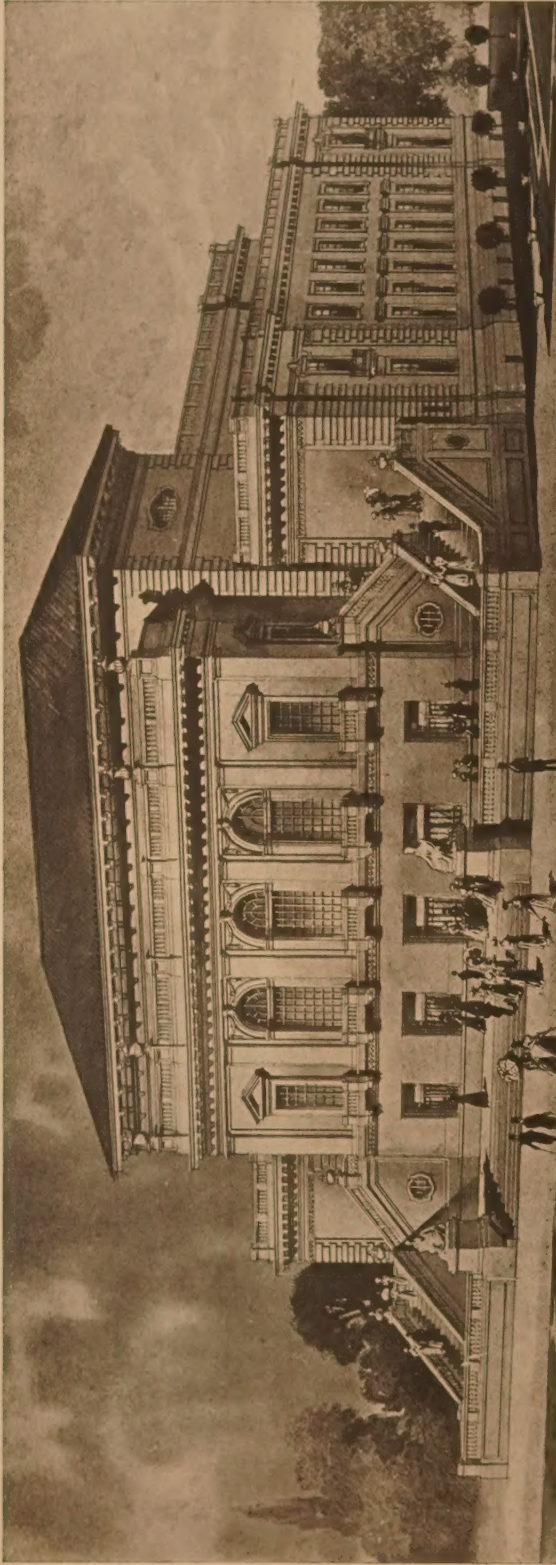
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The illustrated REVIEW of the School of Architecture is now ready for distribution and a limited number of copies can be supplied to those who will enclose 24 cents in stamps with their application. Address, for the REVIEW, Professor Warren P. Laird, College Hall, as above.



ACCEPTED COMPETITIVE DESIGN, NEW BUILDING, INTERNATIONAL BUREAU OF AMERICAN REPUBLICS, WASHINGTON.

Albert Kelsey and Paul Cret, Associated Architects.

(Continued from page 145.)

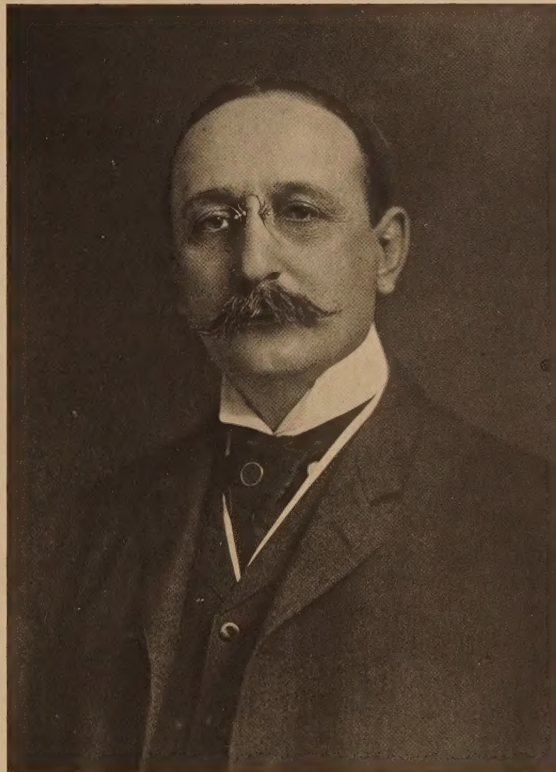
vated boulevard commanding the lake, are elaborate. The last legislature passed four bills that would seem to insure the success of the plan. One authorized the erection of the elevated structure to form the link; a second gave permission to the park authorities to issue the bonds to pay for it; a third permitted the construction, by the city, of the necessary approaches to the elevated structure; and a fourth authorized the Lincoln Park Commissioners to issue bonds to complete their portion of the contract. In addition to this state legislation, the city in its current budget had appropriated \$400,000 for acquiring real estate that will be needed. Thus Chicago's possibilities cease to be only a dream, and the ugliness that stamps so much of the city will be offset, in part at least, by something civically splendid and beautiful.

THE necessity for a National Art Commission, such as the City of New York is now blessed with, was never more evident than in the passage of the act appropriating \$60,000 to put the Statue of Liberty in order and specifically allotting the sum of \$1,800 to obliterate its "green and worn" appearance. The *Sun* very properly states that "if the Patina must go, why not be really thrifty, neat and practical, and nickel plate the statue?"

FIGURES tabulated by the American Contractor show an average loss of 11 per cent. in the amount of building in the principal cities of the United States during the month of July, when compared with the activities of last year during the same month. During the entire first half of the current year Manhattan showed a decrease of 13 per cent. Manhattan and the Bronx together 34 per cent. and Chicago 15 per cent.

FROM Brussels comes a new and important art publication *L'Art Public*, issued by the Institute International d'Art Public, and edited by M. Eugene Broermann. The Institute was founded in 1905 at the International Congress held at Liège, in which twenty-one nationalities were represented. M. Broermann has been busy for twenty years in promoting the improvement of public art and the organization of those interested in it. The establishment of this review should prove of great help in spreading the propaganda. The breadth of the view taken of public art by the institute is shown in the character of the articles. These deal in part, it is true, with municipal buildings and decoration, and with the laying out of cities, but they in-

clude papers on popular music, on national spirit and on the preservation of natural beauty. The international quality of *L'Art Public* may be inferred from the fact that the papers contributed to the first number are written in French, English, German, Italian and Dutch, not to mention a provincial poem by Frederick Mistral. Among the contributors are the Queen of Roumania ("Carmen Sylva") and Walter Crane. The illustrations are all works of art. Some are photogravures, some are in colors, but even in the reproductions from photographs there is a standard of art which is here applied and the selection of the pictures shows taste and judgment. There is an admirably illustrated article on Herculaneum, another on the Paris of the sixteenth century, and one on the Ardennes country. The description of the artistic evolution of cities includes Brussels, some interesting minor towns of Germany, and some in the United States.



Architects of To-Day.

MR. CASS GILBERT, NEW YORK.

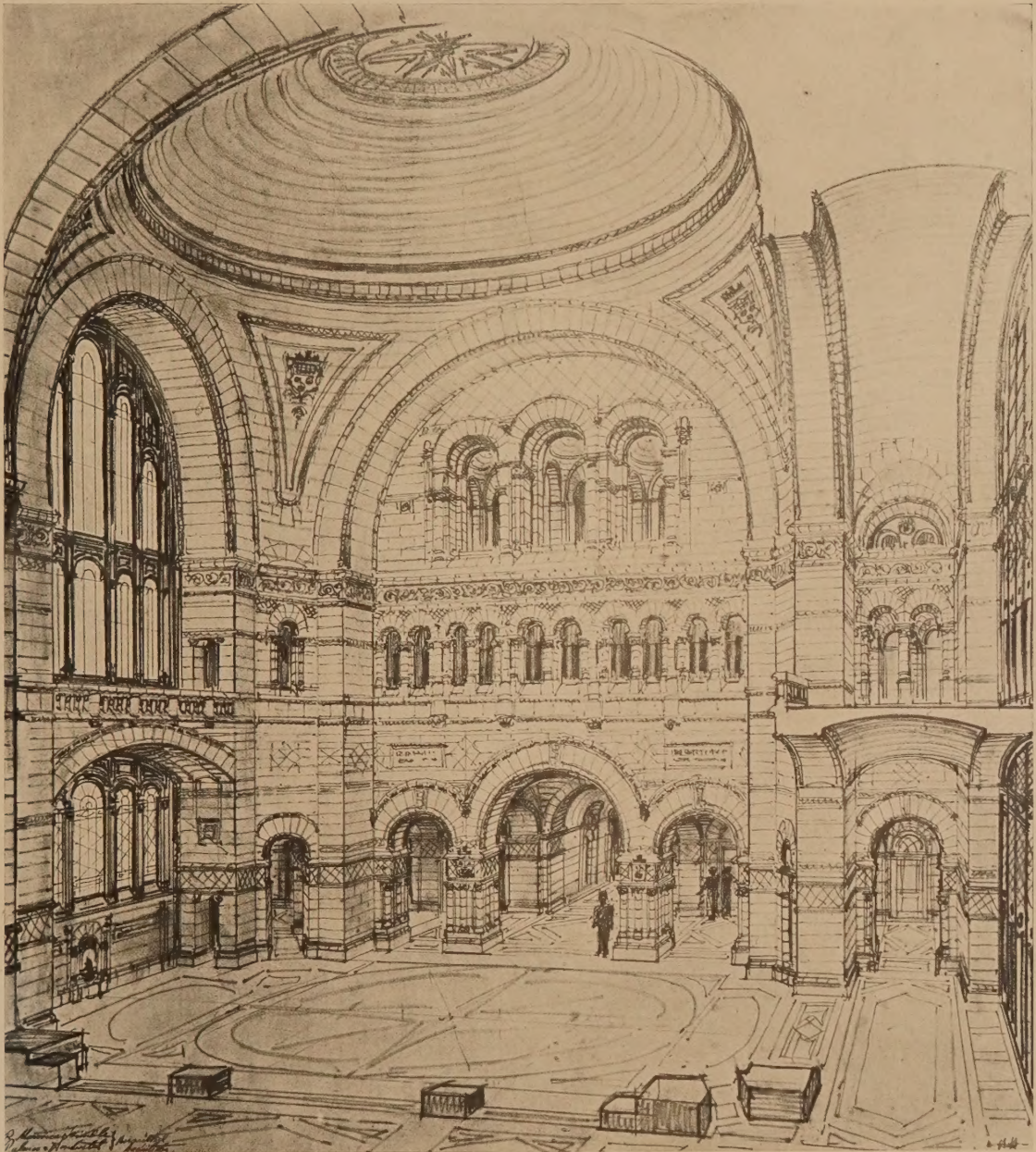
ANY man who has lived in the country is familiar with moving houses. It is usually a small affair, but the sight is new to New Yorkers, particularly when the building moved is a theater 300 feet long, 90 feet high and 167 feet wide. Yet this is being done in the prosaic city of Brooklyn where the old Montauk Theater, now the Imperial, is being moved from its present situation on Fulton Street and DeKalb Avenue to a new site on Flatbush Avenue. The trip is now almost completed, and the building was raised bodily from the ground with all its interior construction intact, turned around and shoved over so as to have its new entrance fronting on Flatbush Avenue and its rear on Hudson Avenue. 1600 jackscrews were used to do the job of raising and 40 screws six feet long are employed to move it laterally. The first work done was to dismantle the interior, move the seats and the interior

paraphernalia generally. Then the walls were braced by means of steel rods and clamps, and the building having been bound firmly together 15-inch beams were run through holes cut in the walls near the flooring. These beams were placed in pairs with a 3-foot spacing between each pair. The beams themselves rest on another layer of beams laying lengthwise with the building, and these in turn rest on a third tier placed the reverse way, forming a skeleton platform. Next the ground beneath the building was dug out in trenches and screws placed under the bottom row of beams. Then the work of lifting began until it was finally raised a small portion of an inch when the other screws were

(Continued page 149.)



EXTENSION, ALLEGHENY COUNTY COURT HOUSE, PITTSBURG. Palmer & Hornbostel and R. Maurice Trimble, Asso. Architects.
Height, 700 feet.



ROTUNDA, ALLEGHENY COUNTY COURT HOUSE, PITTSBURG.

Palmer & Hornbostel and R. Maurice Trimble, Asso. Architects.

(Continued from page 147)

put into operation, which shoved the building laterally over several rows of rails, which received the steel rollers upon which the weight actually came. The contractors expect to complete the job in about four months from the date in which it was begun.

THE many improvement companies whose lands are plotted out from one end of Long Island to the other are taxing the ingenuity of a number of architects in evolving designs submitted in their various competitions for small dwellings. Many of the prizes offered by these companies are quite substantial for the type of buildings

required, and in a recent contest held by the Bannister Realty Company for dwellings to be erected in Ostend, Far Rockaway the following prizes were awarded: First prize of \$500 to Emery Roth, 20 East 42d Street; Second prize of \$150 to J. P. Powers & Co., 9 Jackson Ave., Long Island City; Third prize of \$100 to Messrs Copeland & Dole, 135 William Street, Manhattan.

THE work of the Building Code Commission in New York is progressing favorably, except in a few directions, as we have been informed that although some of the committees have handed in their reports, and others are about

(Continued page 157)



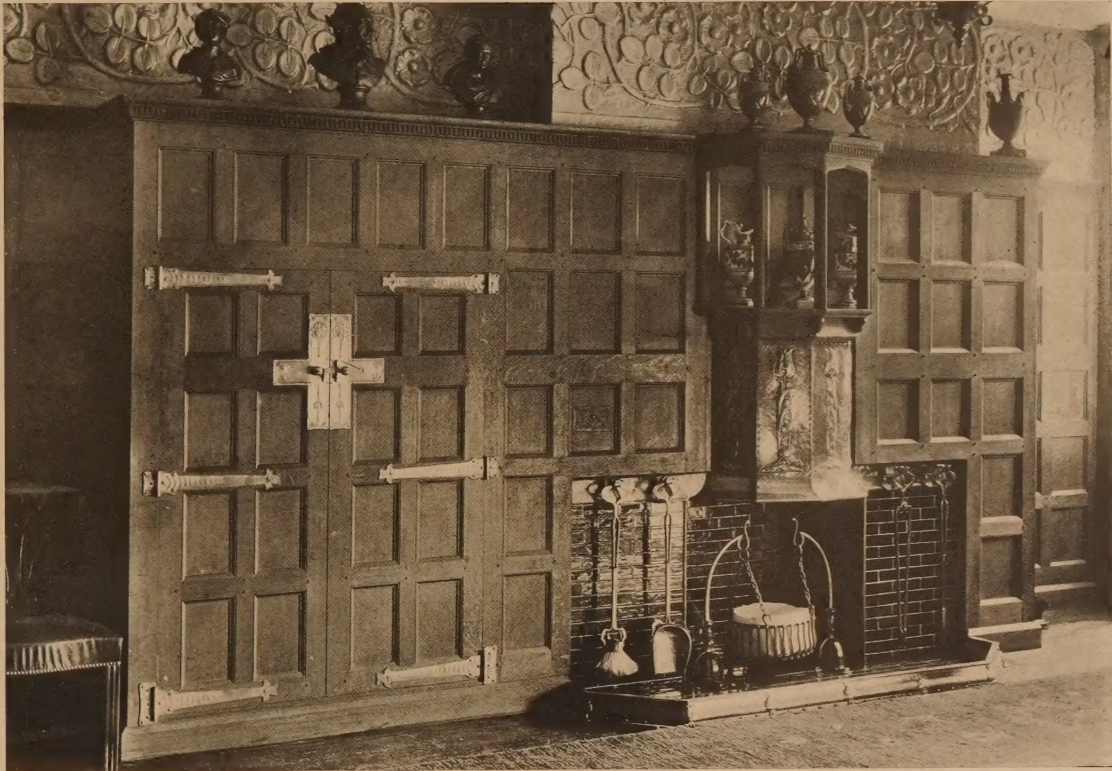
BROCKHAMPTON PARK, GLOUCESTERSHIRE.

G. Turland Goosey, Architect.



BROCKHAMPTON PARK, GLOUCESTERSHIRE.

G. Turland Goosey, Architect.



ENTRANCE HALL, BROCKHAMPTON PARK, GLOUCESTERSHIRE.

G. Turland Goosey, Architect.



GREAT HALL, BROCKHAMPTON PARK, GLOUCESTERSHIRE.

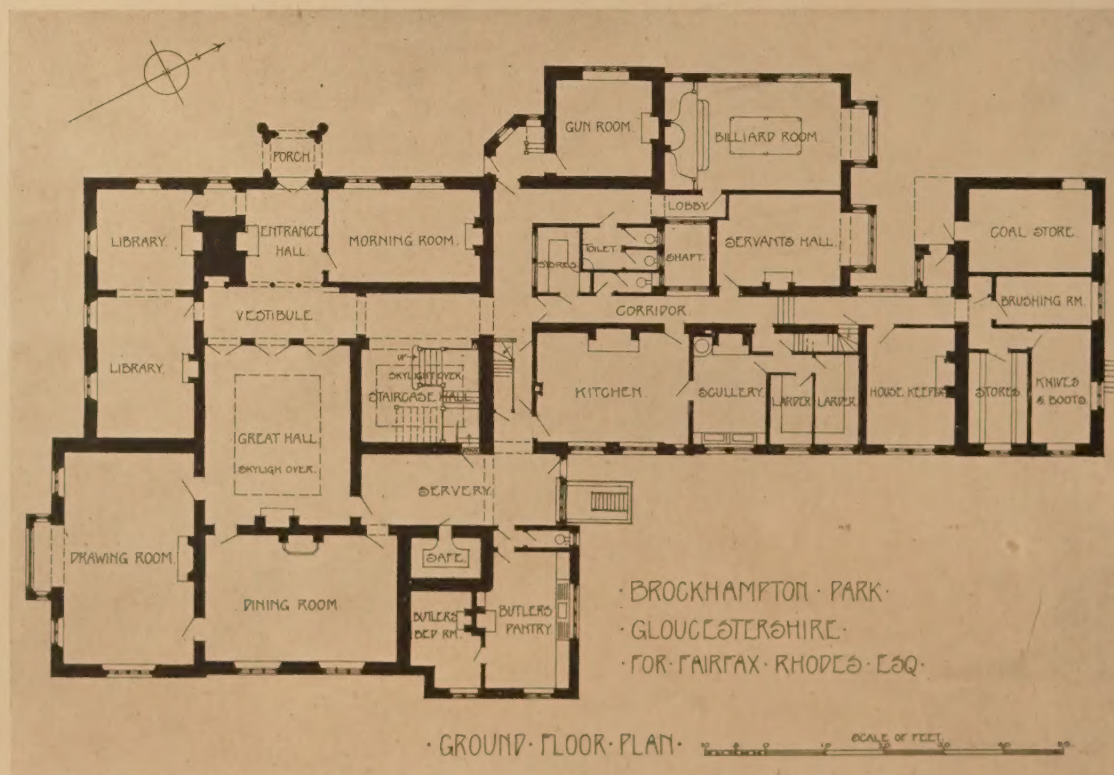
G. Turland Goosey, Architect.



SUMMER HOUSE ON TERRACE.



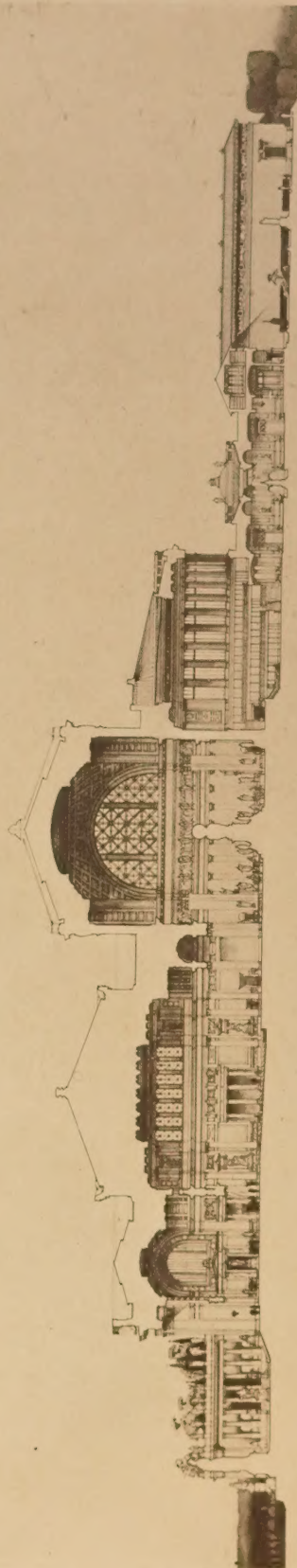
DETAIL OF STAIRCASE.





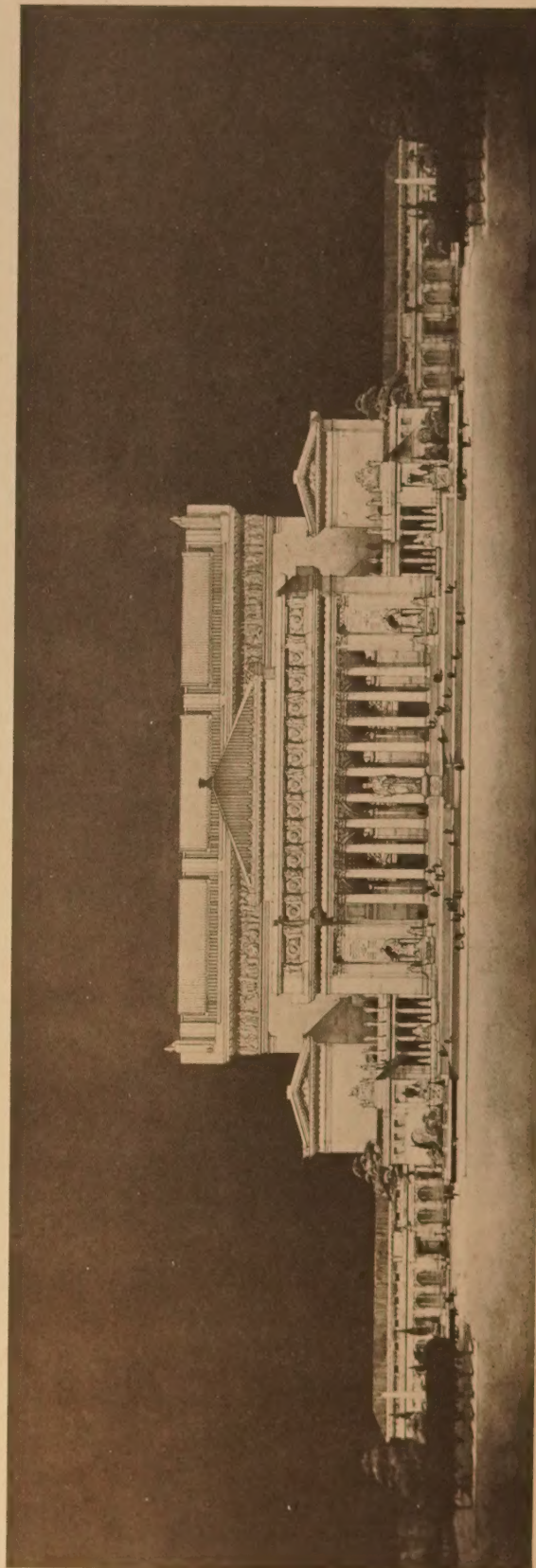
OFFICE AND GRILL ROOM, THE "MONTCLAIR," MONTCLAIR, N. J.

Frank E. Wallis, Architect.



I Prize. Section.

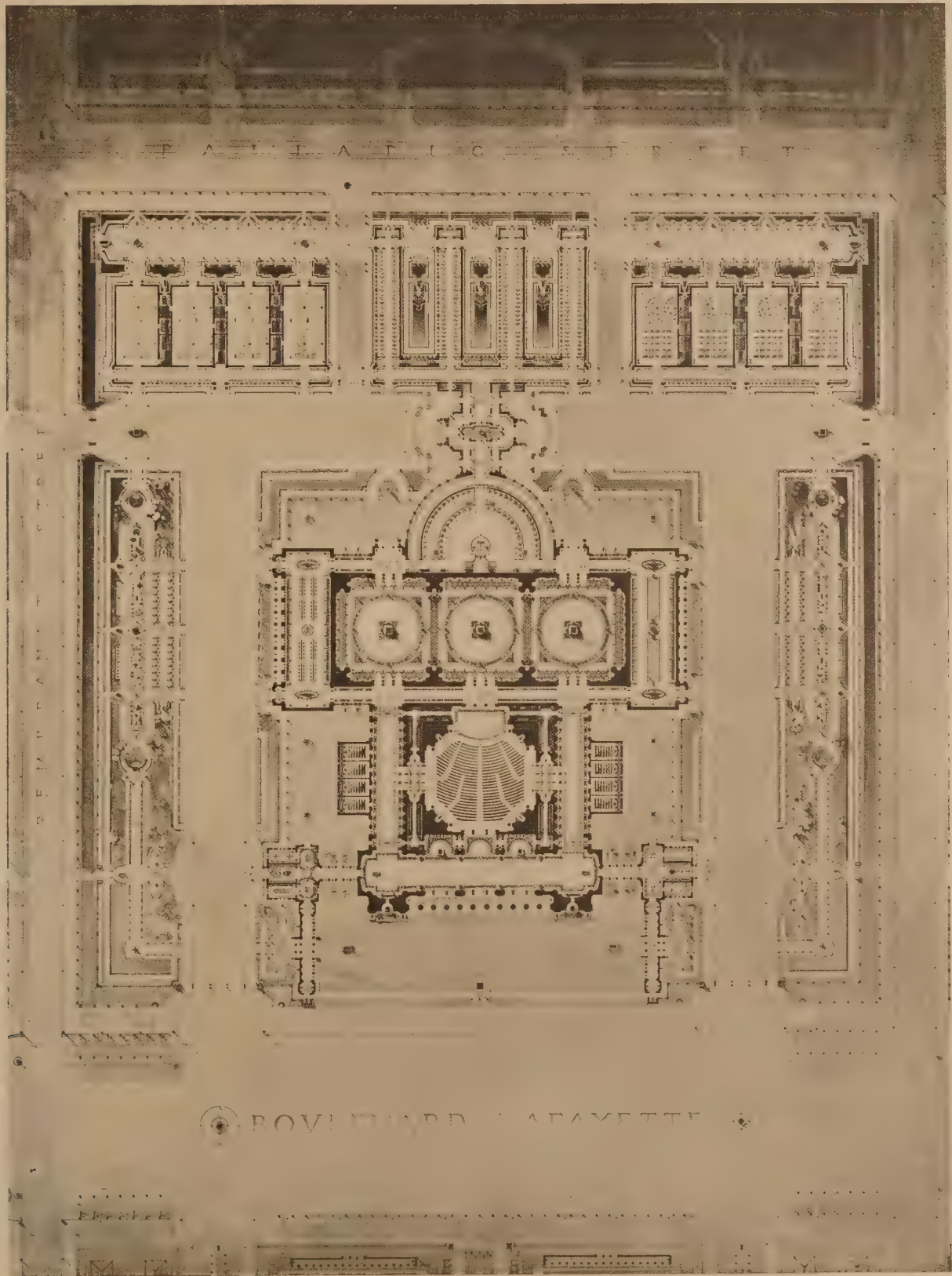
W. Sydney Wagner, Atelier Hornbostel.



I Prize. Elevation.

W. Sydney Wagner, Atelier Hornbostel.

BEAUX ARTS COMPETITION FOR PARIS PRIZE—A SCHOOL OF FINE ARTS.



1 Prize. Plan.

W. Sidney Wagner, Atelier Hornbostel.



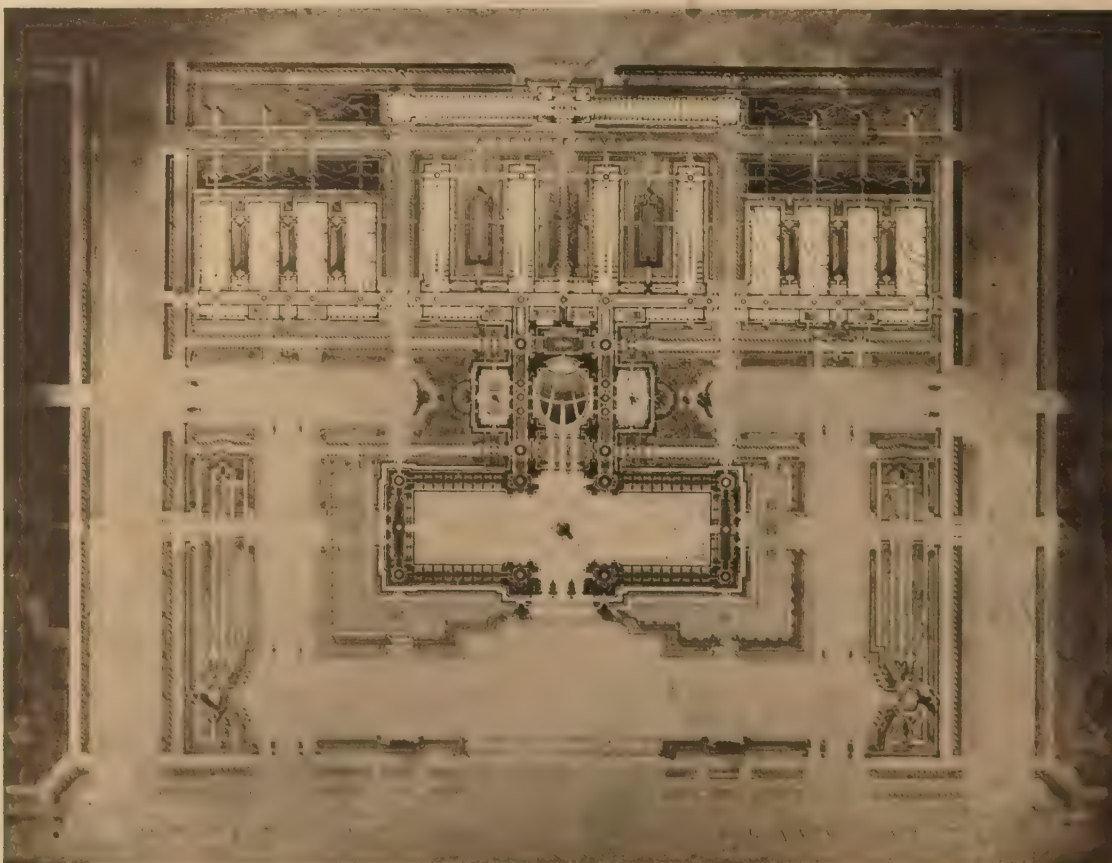
II Prize. Elevation.

O. R. Eggers, Atelier Hornbostel.



II Prize. Section.

O. R. Eggers, Atelier Hornbostel.



II Prize. Plan.

O. R. Eggers, Atelier Hornbostel.

(Continued from page 149)

ready to do so, some two or three committees are still far behind in their work. Many public hearings have been held by various sub-committees, and some of these hearings have brought out a decided difference of opinion in reference to the sections to be considered. At a recent hearing by the committee on concrete construction, of which Mr. Rudolph P. Miller, the ex-chief engineer of the Bureau of Buildings, is chairman, a radical difference of opinion was evinced between the architectural engineers, who act in a purely professional capacity and the Concrete Association. The engineers recommend that cinder should not be allowed in reinforced concrete as part of the aggregate on account of its chemical action on the steel, and that lime stone should also be barred on account of its action under fire. They further recommend that the steel used for reinforcing should be medium structural steel having a maximum tensile strength of 55,000 to 65,000 lbs. per square inch, minimum elongation of 20 per cent. in 8 inches, elastic limit of at least one-half the ultimate strength. The use of so-called high carbon steel bars is not recommended, for the reason that ordinary steel may be substituted at the building, and furthermore for the reason that it is invariably brittle and liable to break in bending. The evidence lately forthcoming as regards the unreliability of steel rails is not of a nature to inspire confidence in the use of high carbon steel. If twisted or deformed bars are used this twisting or deformation should take place at the rolling mills when the metal is at red heat, and not when it is cold. The floor construction in reinforced concrete buildings should be tested with a load equal to twice the live load, which should be allowed to remain for at least one week before removal. They do not believe that a test can be properly made in this class of work by putting the load on for a few hours only. New methods of construction should have sections prepared and tested to destruction, and a factor of safety of 6 applied to such results. The engineers also recommend that no work should be done when the temperature is below 32 degrees Fahr., and that it should not be started when the indications are that the temperature will fall to this point within 6 hours after the work has been started. The plain concrete column, they say, without reinforcing is better than one in which there are reinforcing bars, for practical reasons, namely, that it is much easier to make a good job of the columns in a building than if they have numerous reinforcing bars, which tends to split up the concrete, and cause voids and pockets. They condemn generally all reinforcing bars having prongs.

A MEMBER of the Fire Limits Committee reports, that in their perambulation around the outskirts of New York trying to learn where the new line ought to be drawn, that they were greatly impressed with the fact that even outside of the present limits comparatively few frame buildings are being built, a situation which seems to have been brought about by the low price of brick and the high price of lumber. Brownsville, on the outskirts of Brooklyn, this member said, presented a most curious example of suburban development. A section of the crowded East side of Manhattan entirely inhabited by Russian Jews has been moved bodily out into the fields. All the evils of this section of Manhattan are repeated, and the most curious de-

velopment that its few square miles are almost as compact as a walled city, to which it has a distinct resemblance when standing a short way off from its borders, which are being pushed bodily out into virgin field and not in scattering grounds, as in most other suburbs.

THE CLARK RESIDENCE.

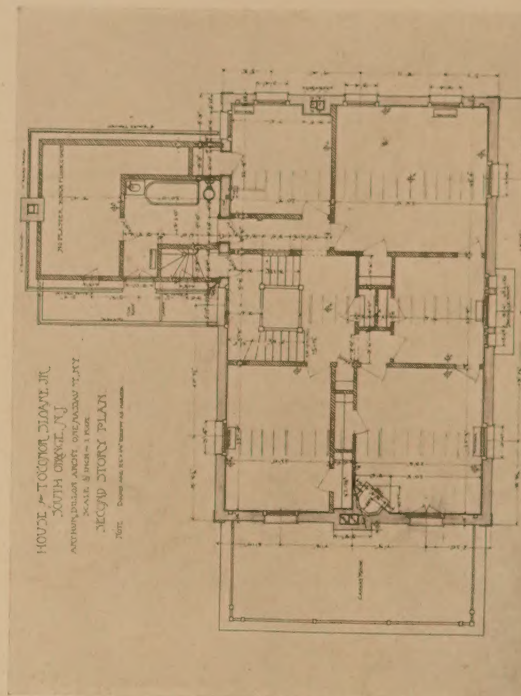
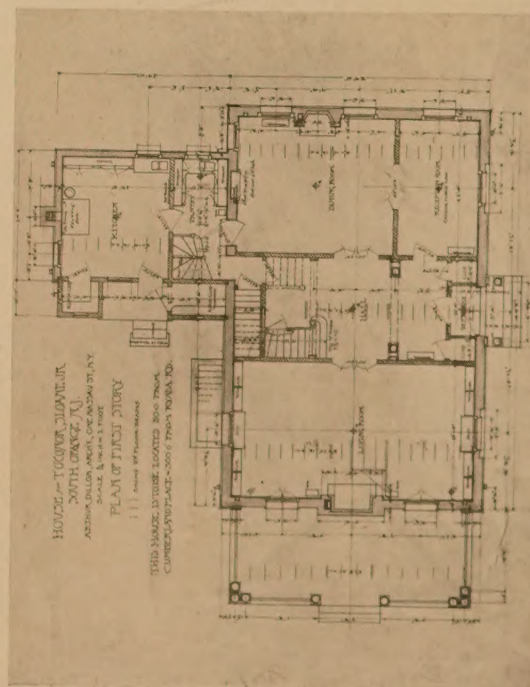
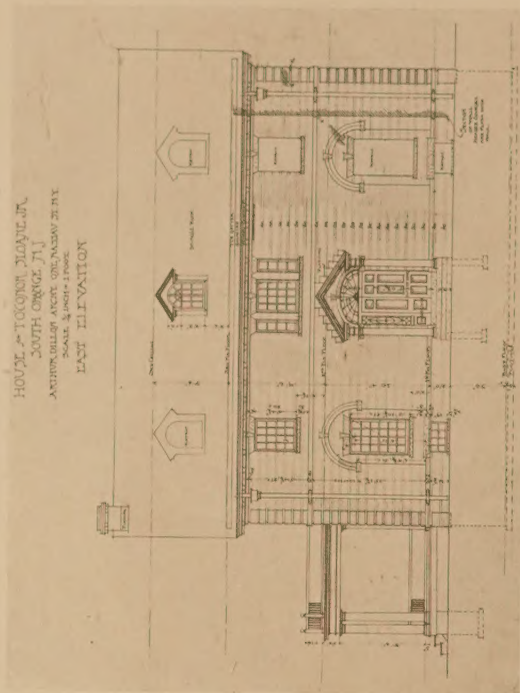
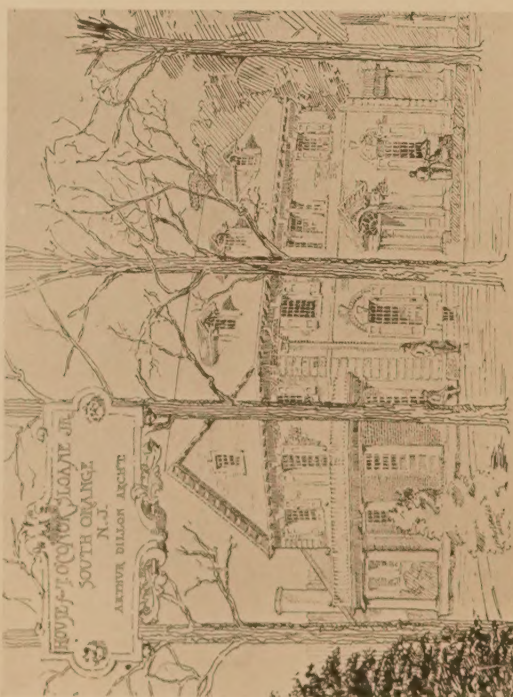
THE residence of Senator William A. Clark, now nearing completion, at the corner of 77th Street and Fifth Avenue, is the most elaborate private city residence that has been erected in this country, costing about \$5,000,000 unfurnished.

The past fifteen years have been marked by many efforts on the part of wealthy Americans to create in their residences conditions approximating to the treatment of the residences of royalty; but for the most part the ultimate splendor and elaboration has been reserved for the interiors, and the tendency to avoid exterior ostentation and display has frequently resulted in such austerity of design as to be more suggestive of the fortress palaces of medieval days than of the modern dwelling erected in the midst of a well ordered community, and intended to provide the means for lavish hospitality upon a sumptuous scale. The Clark residence surely belongs in the latter class. It may be said further that it differs radically from most similar architectural undertakings, in that it has been built primarily as a repository for a series of art collections of such size and importance as to demand a far more ample and monumental housing than could be secured by adherence to the forms and arrangements usually associated with domestic architecture. Therefore, the measure of its success as one of the important architectural monuments of the city must depend upon the skill with which the architectural elements and enrichments of the later period of the French Renaissance have been utilized, modified and combined in the production of a modern palace; and is quite independent of the question as to whether a modern palace of vast scale and lavish enrichment is an appropriate residence for an American citizen.

The building consists of two main pavilions united by a tower motif which is surmounted by a lofty cupola. The main pavilion, situated on the corner of 77th Street and Fifth Avenue, contains the principal reception rooms and bed-room suites. The kitchen and dining-room are situated in a smaller pavilion, fronting on 77th Street, distant about thirty feet from the easterly extremity of the main pavilion, and containing in its upper floors smaller dining and reception rooms for use in connection with the suites of bed-rooms in the upper stories of the main pavilion.

The tower is occupied in the first two stories by a hall of sculpture, treated as a rotunda, in the center of which the two principal axes of the house intersect, and out of which opens the main corridor, the large picture gallery, the dining-room and the conservatory, which appears on the 77th Street front as a richly modelled bronze bay. A smaller picture gallery, which opens from the large picture gallery, forms the rear of the driveway court, of which a view is had from 77th Street, past the easterly façade of the dining-room pavilion. Owing to the absence of buildings upon the southeast corner of 77th Street and Fifth Avenue, a view has been obtainable during the process of the erection of this house of the 77th Street façade from a point several blocks

(Continued page 159)



PERSPECTIVE, ELEVATION AND PLANS, HOUSE, T. O'CONNOR SLOANE, JR., SOUTH ORANGE, N. J.

Arthur Dillon, Architect.

(Continued from page 157)

down Fifth Avenue, which exaggerates the importance of the cupola, as compared with the mass of the composition.

An inspection of the illustrations presented herewith will reveal the fact that the height to which this cupola should be carried was necessarily determined by its relation to the mass of the building when seen in sharp perspective along 77th Street; and it is only from this point of view that it falls into its proper relation with the remainder of the composition.

The original designs for this house were made about ten years ago and provided for a building somewhat simpler in character than that which has been built. These designs were submitted for suggestion and criticism to Henri Deglane of Paris, the architect of the Grand Palais of the recent French Exposition, and in accordance with his recommendation the detail has increased in elaboration. He is regarded as one of the leading architects of France; and the confidence in his judgment felt both by the owner and the architects render his participation in the work in an advisory capacity of great service.

The sculptured figures that enrich the main dormers, (of one of which an illustration is given herewith), are the work of Philip Martiny.

The architectural bronze work was executed by the Henry-Bonnard Bronze Company. The French hardware was made by the Yale & Towne Mfg. Co. In the construction, Atlas Portland Cement was used and the National Fire Proofing Company furnished the terra-cotta hollow tile. American radiators are installed. The Good-year-Akron Interlocking Rubber Tiling is used exclusively. Denton & Co. put down the adamantine pavement. Hiebeler & Humrich have the contract for gilding and decorating. Special slates used for the roof covering were furnished by the Mathews Slate Co., and were made to conform with the ideas of the architects. These slates are of unfading green, one inch thick, sawed edges with beveled heads in order that they lay more closely, and to obtain a rough effect the edges were roughed up by hand.

All the granite cutting, the granite carving and sculpture work, the interior marble and stone work, the interior carpenter and cabinet work, the plain and ornamental plaster work and the modeling for the entire building was executed by the Ellin, Kitson & Co.

Superiority was aimed at and obtained in the choice of materials and workmanship.

BOOK REVIEWS.

ESSENTIALS IN ARCHITECTURE. John Belcher, A. R. A. 1907. B. T. Batsford, London. Imported by Charles Scribner's Sons, New York. Cloth \$2.00 net.

A comparative study and analysis of the qualities of good architecture. The authority of Mr. Belcher's standing and practice is reinforced by half-tone illustrations bearing out his statements, comparing the refined and the extreme examples and defining the essentials of successful architecture.

AMERICAN ART IN BRONZE AND IRON. William Donald Mitchell. New York. 1907.

The January edition of this interesting magazine is the fifth number of the series and is devoted to the subject of Doors. The introductory text, by Izora Chandler, emphasizes the importance of Portal and its relation to the whole structure. The book is appropriately illustrated and well presented.

The Society of Beaux Arts Architects

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OFFICIAL ORGAN - ARCHITECTURE.

PARIS PRIZE, 1907—FINAL COMPETITION.

A SCHOOL OF FINE ARTS.

W. A. DELANO.

This school is planned to give free instruction in the arts of architecture, painting and sculpture to six hundred students, all of whom are men, and divided equally among the three arts. It is to be conducted on the atelier system; that is to say, the two hundred painters will be divided into four ateliers of approximately fifty men each, under separate masters, and the sculptors and the architects in like manner. This school will be directed by a chief, resident in the institution, and the twelve heads of ateliers. The city has donated a piece of ground, bordered by an avenue and three streets, the greatest dimension of which is 800 feet. The requirements are:

"A" In General—

1. A large auditorium, to hold at least six hundred students.
2. Eight small lecture rooms, each to hold fifty students.
3. An immense hall for architectural casts and sculpture, lit from above.
4. Exhibition hall, for display of competition drawings, models, etc. This, too, should have overhead light.
5. Of equal importance to the last named, a library in which the books will be placed in shelves about the room, easily accessible to the students.
6. A building divided into alcoves (6' x 8') where at least 200 students may be "en loge" at the same time.

"B" Ateliers—

1. For the painters:
Four ateliers, each with coat room, lavatory, and small room where models may dress.
2. For the sculptors:
Four ateliers, with the same requirements.
3. For the architects:
Four ateliers, each with coat room, lavatory and a small library.

All these ateliers should have north light.

It is left to the discretion of the student whether these requirements shall be grouped in one building or in several buildings around a court or courts.

For the Sketch:

Plan at 1-64", section and elevation at scale of 1-32" to 1".

For Final Drawings:

Plan and section and main elevation at 1-16" scale.

REPORT OF JUDGMENT.

Wagner, W. S.	New York	Atelier Hornbostel	I
Eggers, O. R.	New York	Atelier Hornbostel	II

THE SCHOOLS OF ORNAMENT.*

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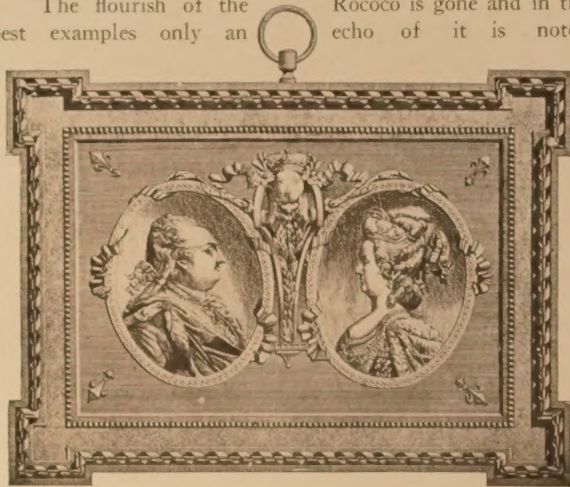
Louis XVI.

Born at Versailles 1754. Died at Paris 1793. L. F. Casas, Boucher, De la Fosse, Martin Carlin, Ranson, Gabriel, Mique, Patte, Levasseur, Riesener, Roentgen, Cauvet, Selen, Beneman, Gouthiere, De Chapmont, Roubo, d'Inard, De la Londe, J. A. Renard, Hugard.

INCREASING reaction from the excesses of the previous court marked the manners and arts of that of Louis XVI, who reigned from 1774 to 1792.

We Americans owe him a debt for recognition of our independence in 1788 and the assistance he then sent us.

The flourish of the Rococo is gone and in the best examples only an echo of it is noted



Copper Medallions, Louis XVI, and Marie Antoinette.

in the subdued lines, curves and contours of a more sedate and classical character. Garlands of fruit and flowers, with pine cones for finials, are used with many another classic fragment, and the effect is one of stateliness, the finish generally being excellent. Vases, griffins, cherubs, palms, etc., old Roman friends, are introduced again, with often but little difference in handling, and the ornamental effect, though rich, is not overdone. Where curved borders are used the curves are not violent, but merely reminiscent, at times, of Louis XV. Borders are generally in straight lines with rectangular breaks and the pearl, guilloche and ribbon resorted to. In fact the ribbon is most ingeniously designed in borders and frames.



Vase by T. Hugard.

Le Petit Trianon at Versailles, was built by Louis XV in 1766, and given by Louis XVI to Marie Antoinette. Aside from its associations this is a most interesting example of

* A series of articles written by Mr. William Winthrop Kent, Architect, forming part of "A Treatise on Locks and Builders' Hardware," by Henry R. Towne, President of the Yale & Towne Mfg. Co., and Past President of the American Society of Mechanical Engineers. This book is profusely illustrated and contains more than 1100 pages, 4x6 1/2". John Wiley & Sons, Publishers. Price, \$1.00. It is the intention of the publishers of ARCHITECTURE to reprint one school in each number.



Versailles, Staircase Hall at the Little Trianon.



Key Bow.

architecture of the period, and its details and composition, and even the building itself, have been studied and copied by later architects and designers in many lands.

It is not a pleasant thought that so much beautiful architecture and ornament was produced at the expense of the tax-ridden peasant, but the only bright side of the fact is that the taxes were not all spent for worse things. This thought is one which comes frequently in the study of all forms of art. It seems as if the oppression of rulers was often the immediate cause of great advances in design. Behind the dazzling light of the Italian Renaissance is the steady sombre background of the cruelty and rapaciousness of the petty tyrants of the Italian cities, and so in France, and Russia, and Spain, the iron hand of despotism often seemed to the great artist to be only waving a welcome invitation to the arts to enter and live joyously in the respective courts. Out of the swamps of political corruption strangely enough this flower of good architecture sometimes springs, but it is more frequently the production of despotic rule and not a growth from a corrupted republic.



Vase at Versailles.